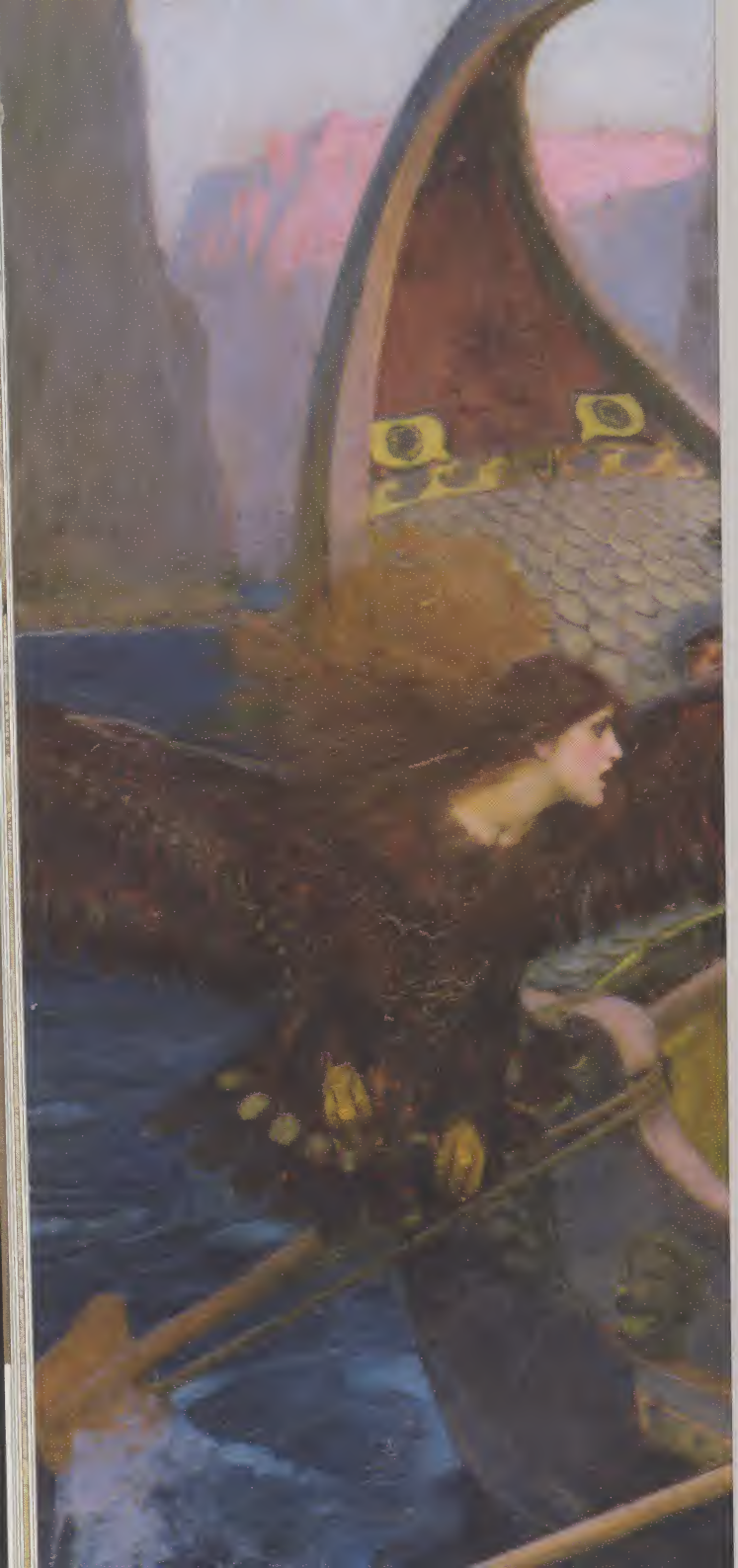
CMU
140
ECO
2005

Jacques-Louis David,
De dood van Marat,
1793,
Brussel, Musée des
Beaux-Arts

Caspar David Friedrich,
Maneschijn over zee,
ca. 1822,
Berlijn, Nationalgalerie

Caspar David Friedrich,
Maneschijn over zee,
ca. 1822,
Berlijn, Nationalgalerie

Bartolomeo Veneto,
Flora,
ca. 1507-1510,
Frankfurt a. M.,
Städelsches
Kunstinstitut



Romances Emblems Enigmas

1. A wheelbarrow, containing an a
2. A sundial by moonlight ● ○
3. The sun setting in a teacup whic
4. A line of rowing boats (or small
5. A fishing boat with a dark sail, u
6. A statue of Eve reaching up to p
7. A fountain-pen painted with kil
8. A haystack with shadows appro 'four o'clock', through a circula
9. An old fashioned sailing-barge
10. A tank camouflaged with leaves
11. A man bending over a sundial w

1. ▮
2. ● ○
3. ○
4. ▯
5. ●
6. ▯ ●
7. ▮
8. ○ ●
9. ▮
10. ▮
11. ○

nchor ▮

h stands on a kitchen-table ○

fishing boats), each named Daisy ▯ ▯ ▯

nder a moon which is an empty sardine tin ●

ick an apple, placed under an apple tree ▯ ●

l-rings (as on the barrel of a gun) ▮

priate to four o'clock, seen in the position
r gun-sight ○ ●

with autumn leaves for sails ▮

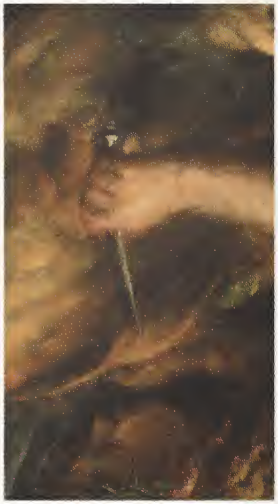
, shedding its leaves ▮

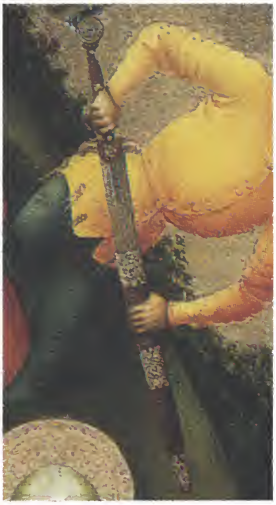
vith his hand to his ear ○

A structural analysis — based on the ideas depicted by Eco in his books 'History of Beauty' & 'History of Ugliness' — applied to the shapes and forms from Ian Hamilton Finlay's 'Romances Emblems Enigmas' — specifically the circle and the stroke — using the two examples to portray the negative and positive — focus on their innate similarities.

Fig. 261.
Œuf universel
enlacé par le serpent.

Lucas Cranach,
Venus met Cupido als
honingdief,
1506,
Rome, Galleria Borghese





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Paolo Uccello, *Georgius en de draak*, 1456, Londen, National Gallery

Paolo Uccello
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